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77.E.

CORPORATION OF GLASGOW

Art Galleries and Museums.

CATALOGUE

OF

EXHIBITION

OF

PICTURES AND DRAWINGS

BY

W. HOLMAN HUNT, O.M., D.C.L.;

KELVINGROVE ART GALLERY.

1907.

GLASGOW:
PRINTED BY ROBERT ANDERSON, 142 WEST NILE STREET.

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PREFATORY NOTE.

The successive Exhibitions in the Leicester Galleries, London, in Manchester, and in Liverpool, of collections of the works of Mr. Holman Hunt awakened in Scotland a wide-spread and eager desire to enjoy the same privilege that had been granted to dwellers over the border. That desire found expression in numerous representations made to the Lord Provost and to the Museums and Galleries Committee of Glasgow. By these authorities it was felt that the best immediate opportunity of obtaining a representative collection of the venerable artist's works would be at the close of the Liverpool Exhibition, before they were distributed and returned to the walls of their respective owners. Unfortunately, before action could be taken the period for closing at Liverpool had almost arrived. That circumstance, combined with the fact that most of the pictures had been already six months out of the hands of their owners, prevented the collection in Glasgow from being so full and representative as under more favourable conditions it might have been.

Nevertheless a selection which fairly images forth the life work of the venerable artist is embraced in the following catalogue. It contains some of his very earliest efforts, *e.g.*, "Woodstock," shown in the Royal Academy of 1847, and it also has the great "Lady of Shalott," which appropriately closes a lofty and consistent career of artistic endeavour extending over sixty years. Beginning his course amid a storm of derision and contumely, the strenuous artist has worked on patiently and faithfully adhering to his first lofty ideal, and for many days he has reaped an abundant harvest in the veneration and love of earnest, sober-minded men and women.

The fact that most of these pictures have already, for a prolonged period, been away from their owners is a cause for increased gratitude for the opportunity afforded of seeing them in Glasgow. The public will certainly appreciate the gracious goodwill of His Majesty the King in consenting to contribute the

picture in which Queen Victoria took a lively personal interest, and for that generous act the Corporation of Glasgow express their sincere thanks. Not less deeper their debt of obligation to Mr. and Mrs. Holman Hunt, without whose sympathy and aid the collection could not have been formed, and to the several contributors named in the catalogue the grateful thanks of the Corporation are due and tendered. The cordial assistance of the Corporation of Liverpool, not only in lending their invaluable treasures, but also in the co-operation of the officials of the Walker Art Gallery, deserves special acknowledgment, and like gratitude is due to the Corporation of Leeds and to the Board of Education for their prompt and ready response to the application addressed to these public bodies.

The descriptive notes in the following catalogue are substantially those of the catalogue of the recent Exhibition in Liverpool, for permission to use which thanks are due to Mr. E. Rimbault Dibdin. The illustration of the "Triumph of the Innocents" is also from a block kindly lent by the Corporation of Liverpool.

CATALOGUE.

HOLMAN HUNT COLLECTION.

1. The Bride of Bethlehem.

Lent by Henry Haslam.

Painted in 1884. Canvas, 19½ × 16 inches. Exhibited at the Grosvenor Gallery, 1885; Fine Art Society, 1886; Leicester Galleries, 1906; Manchester, 1906; and at Liverpool, 1907. Undertaken as a preliminary study for the Virgin's head in "The Triumph of the Innocents." Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 22. See No. 10.

2. The Desert.

Lent by Sir Kenneth Muir Mackenzie, K.C.B., K.C.

Painted 1854-66. Water-colour. 10 × 27¾ inches. Exhibited at Manchester 1906; and at Liverpool, 1907.

3. The Beloved.

Lent by His Majesty the King.

Finished in 1898. Canvas, 24½ × 20 inches. Exhibited at the New Gallery in 1898; Leicester Galleries, 1906; Manchester, 1906; and at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 236.

When the "Shadow of Death" was completed, Her Majesty Queen Victoria commanded it to be sent to Buckingham Palace for her inspection. Her Majesty then graciously desired the artist to make a copy of the head of Christ for the Royal collection. When the work was taken in hand it became apparent to Mr. Holman Hunt that the pose of the arms in the larger work compelled a change of treatment for the limits of the smaller picture. The artist's health soon made it necessary for him to seek rest abroad, and on his return from the East, years after, he found opportunities for completing the work. With her accustomed considerateness, Her Majesty Queen Victoria pardoned the delay and liberally purchased the picture.

4. The Fisherman: a Portrait.

Painted in 1880. Canvas, 24 × 20 inches. Exhibited at the Grosvenor Gallery, 1880; Bradford Spring Exhibition, 1904; and at Liverpool, 1907.

5. Ponte Vecchio, Florence.

Lent by the Board of Education.

Painted in 1867. Water-colour. 10 × 21½ inches. Exhibited at Manchester, 1906; and at Liverpool in 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 120.

6. Miss Flamborough.

Painted in 1881-2. Canvas, 51½ × 34 inches. Exhibited at the Grosvenor Gallery, 1882; Leicester Galleries, 1906; Manchester, 1906; and Liverpool, 1907.

"The Flamboroughs . . . had got their pictures drawn by a limner who travelled the country and took likenesses for fifteen shillings a head . . . There were seven of them, and they were drawn with seven oranges."—*Vicar of Wakefield.*

7. Henry Wentworth Monk.

Painted in 1858. 21 × 27 inches. Exhibited at the Royal Academy, 1860; Liverpool Academy, 1860; Manchester, 1906; and Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 433.

Monk was an enthusiast for the establishment of Peace on Earth, according to prophecy; indications of the fulfilment of which he traced in events of his day. He was a native of Canada, where he died at the end of last century.

8. A Scene from "The Two Gentlemen of Verona."

Lent by The Hon. Charles Lawrence.

Small Replica of picture in Corporation Art Gallery, Birmingham. Painted 1850-51. Canvas, 10¼ × 13 inches.

It was the violent attacks on the original version of this picture with those of Millais, exhibited in the Royal Academy of 1851, which impelled Ruskin to write to *The Times* in their defence. It was sent to the Liverpool Exhibition, and the Committee awarded it the prize of £50 for the best picture.

It was first called "Valentine Rescuing Silvia from Proteus, and reproaching him for his falsity." The following is the passage (in Scene 4, Act 5) illustrated :—

Proteus: I'll force thee yield to my desire!

Valentine (*coming forward*): Ruffian, let go that rude, uncivil touch,
Thou friend of an ill fashion.

Proteus: . . . . . Valentine!

Valentine: Thou common friend, that's without faith or love—
For such is a friend now; treacherous man!
Thou hast beguiled my hopes: nought but mine eye
Could have persuaded me. Now I dare not say
I have one friend alive; thou would'st disprove me.
Who should be trusted, when ones right hand
Is perjured to the bosom? Proteus,
I am sorry I must never trust thee more,
But count the world a stranger for thy sake.
The private wound is deepest: time most accurst,
'Mongst all foes that a friend should be the worst.

Proteus: My shame and guilt confounds me:
Forgive me, Valentine. If hearty sorrow
Be a sufficient ransom for offence
I tender 't here; I do as truly suffer
As e'er I did commit.

Valentine: Then I am paid;
And once again I do receive thee honest.
Who by repentance is not satisfied
Is not of heaven, nor earth, for these are pleased;
By penitence th' Eternal's wrath's appeased.
And that my love may appear plain and free
All that was mine in Silvia I give thee.

9. The Shadow of Death.

Lent by the Corporation of Leeds.

Painted in 1870-73. Canvas, 36½ × 28¾ inches. Exhibited in Liverpool, 1907. The original version of the picture executed at Bethlehem, 1869-1873.

The fact that Jesus worked as a carpenter is to be inferred from the gospel according to St. Mark, "Is not this the carpenter?" Justin Martyr (second century) states that he had conversed with old persons at Nazareth who remembered that Jesus made yokes and ploughs for the peasantry. Previous painters had associated the idea of carpentry with Christ as a child, as for example Overbeck in his "Carpenter's Shop," and Millais in the brilliant picture with the same title, which on its appearance in 1850 was furiously attacked. It remained for Mr. Holman Hunt to conceive the idea of representing Christ as an adult carpenter.

10. The Triumph of the Innocents.

Lent by the Corporation of Liverpool.

Painted 1875-1887. Canvas, 60 × 99 inches. Exhibited at the Liverpool Autumn Exhibition, 1890.

This picture was purchased by the Corporation of Liverpool in 1891, assisted by a number of subscribers. The following commentary, furnished by the artist, appears in the official catalogue of the Walker Art Gallery :—

"The Flight into Egypt is assumed to have occurred about sixteen months after the birth of Jesus Christ. Guided by Christian tradition, and holding the birth of Our Lord to have taken place in December, it follows that the period assigned to the Flight into Egypt is the second April in His life. During the spring time, rich in flowers and first fruits, the Holy Travellers are represented as passing across the Philistine plain, on the road to Gaza, at a distance of about thirty miles from their point of departure. The night is far spent. While the declining moon sheds its last rays on the natural objects in the picture, unearthly light reveals the embodied spirits of the martyred Innocents advancing in procession. The Virgin is seated on a she-ass of the breed now known as the Mecca race, and the foal follows its mother as is seen to this day in the East. Signal fires, still lit in Syria in time of trouble, are burning on the slope looking down from the tableland. St. Joseph is watching these fires, intent on discovering any signs that may present themselves of a movement of soldiery upon the road. Of the trees that enrich the landscape, the nearest ones shelter a water-wheel used for the irrigation of the land. The more remote group clusters round a village, with its few huts visible by the lights that burn within. Having left the colder climate of the high country, then thickly populated and well cultivated, the fugitives have descended into the rich and more balmy atmosphere of the plain. As they advance nearer and nearer to a place of safety, they feel a blessed relief of a sense of peace after disturbance and terror. Conscious of the divine mercy the heart of Mary, rejoicing over her rescued Son, feels compassion for the murdered Innocents and for the childless mothers less happy and less honoured than herself. It is at this moment, when the Virgin has been replacing the garments in which the Infant had been hurriedly wrapped at the time of the escape from Bethlehem, that Jesus recognises the spirits of the slain Innocents, his little neighbours of Bethlehem, children like himself. They reveal the signs of their martyrdom. Garlanded for the sacrifice, bearing branches and blossoms of trees, they progressively mark their understanding of the glory of their service. Behind, in the air, are the babes, as yet hardly awakened to the new life. In differing revelations of sorrow, they show the influence of earthly terror and suffering still impressed upon them. Towards the front are other spirits of children triumphing in completer knowledge of their services. One of them in priestly office leads the band; those who follow cast down their tokens of martyrdom in the path of their recognised Lord; others encircle the travel-worn foal, wearily following its mother, and so bring it up to the onward group. The shallow stream, over which the procession passes, reflecting the quiet beauty of the night sky, is unruffled except by the steps of Joseph. The flood, upon which the spiritual children advance, forms a contrast to this by being in motion. The living fountains of water are mystically portrayed as ever rolling onward. Instead of being dissipated in natural vapour, the play of its wavelets takes the form of airy globes, which image the Jewish belief in the millennium that is to follow the advent of the Messiah."

11. Christ and the Two Marys.

Painted in 1847. Canvas, 46½ × 37 inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 77.

12. Portrait of a Lady.

Painted in 1868. Canvas, 33½ × 25¾ inches. Exhibited at the Leicester Galleries, 1906; and at Liverpool, 1907.

13. Woodstock.

Lent by Mrs. A. S. Dixon.

Painted in 1847. 27¼ × 35½ inches. Exhibited at the Royal Academy, 1847; and at Liverpool in 1907.

This, the artist's second contribution to the Royal Academy Exhibition (the first "Hark!" has not been traced), was described as follows in the catalogue:—

"Dr. Rochecliffe performing Divine Service in the cottage of Joceline Joliffe at Woodstock.

"Colonel Everard stole over the floor like one who treads in a sick chamber, and opening the door of the interior apartment, saw within the scene we are about to describe. Sir Henry Lee sat in an armchair by the fire. He was wrapped in a cloak and his limbs extended on a stool, as if suffering from indisposition. His long white beard flowing over the dark coloured garment, gave him more the appearance of a hermit than an aged soldier or a man of quality; and that character was increased by the deep and devout attention with which he listened to a respectable old man, who, in a low but deep and full voice, was reading the evening service of the Church of England. Alice Lee kneeled at the feet of her father."—Sir Walter Scott's *Woodstock*.

14. New College Cloisters, 1852.

Lent by the Principal, Fellows, and Scholars of Jesus College, Oxford.

Painted in 1852. On panel. 13½ × 9¾ inches. Exhibited at the Royal Academy, 1853; Fine Art Society, 1886; and at Liverpool, 1907.

A portrait of Canon Jenkins, who was a profound scholar and linguist.

15. Portrait of W. Holman Hunt.

Portrait sketch of the Artist, by himself, at the age of seventeen. Painted early in 1844. 16½ × 13¾ inches. Exhibited at the Fine Art Society, 1886; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 55.

16. Il Dolce far Niente.

Lent by Thomas Brocklebank.

Painted in 1866. Canvas, 39⅛ × 31⅝ inches. Exhibited at the Royal Academy, 1867; Liverpool Autumn Exhibition, 1875; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 204.

17. Portrait of the Artist.

Painted in 1868. Canvas, 41 × 29 inches. Exhibited at the Leicester Galleries, 1906; Manchester, 1906; and at Liverpool, 1907.

In this portrait of himself at the age of forty-one the artist has depicted himself in the dress in common use in Syria, and constantly worn by him in his painting room. The picture was painted at the invitation of the Council of the Uffizi Gallery, Florence, for its world-famous collection of autograph portraits of artists.

18. The Lady of Shalott.

Painted 1886-1905. Canvas 74 × 57½ inches. Exhibited at Messrs. Tooth's Gallery, 1905; Leicester Galleries 1906; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, as frontispiece to Vol. I.

"Out flew the web and floated wide;
The mirror cracked from side to side;
'The curse is come upon me,' cried
The Lady of Shalott."

The following note on the picture is furnished by the artist:—

Tennyson, in his poem "The Lady of Shalott," deals with a romantic story which conveys an eternal truth, based upon the romance of King Arthur and the Knights of the Round Table. The name of the lady and the events recorded are the invention of the poet.

The progressive stages of circumstance in the poem are reached in such enchanting fashion as to veil from the casual reader the severer philosophic purport of its symbolism.

The parable, as interpreted in this painting, illustrates the failure of a human soul towards its accepted responsibility. The lady, typifying the soul, is bound to represent faithfully the workings of the high purpose of King Arthur's rule. She is to weave her record, not as one mixing in the world, tempted by egoistic weakness, but, as a being "sitting alone:" in her isolation, she is charged to see life with a mind supreme and elevated in judgment. In executing her design on the tapestry she records not the external incidents of common lives, but the present condition of King Arthur's court, with its opposing influences of good and evil. It may be noticed that he is represented on his double throne, the Queen is not there, and he is saddened by her default; but he is still supported on his right and on his left by Christian virtues.

At his right hand Charity is sheltering motherless children under her ægis, while Justice and Truth are on his left.

The knights below are bringing their services. Sir Galahad is offering on his shield the cup of the Holy Grail, which alone pure innocence and faithfulness have enabled him to obtain; parts of the web not yet completed would reveal the true services of other knights, but on the left of the embroidery the lady has already pictured the brilliant but idle and vain-glorious Sir Lancelot, who brings no offerings but lip-service, kissing his finger-tips.

The lady's chamber is decorated with illustrations of devotions of different orders, on one hand the humility of the Virgin and her Child, and on the other the valour of Hercules, who, having overcome the dragon, is seizing the fruit of the garden of the Hesperides, while the guardian daughters of Erebus are dead in sleep.

The mirror stands as the immaculate plane of the lady's own inspired intelligence, and so far she has obeyed its injunctions, but seeing the happiness of the common children of men denied to her for the time she becomes envious, and cries, "I am half sick of shadows."

In this mood she casts aside duty to her spiritual self, and at this ill-fated moment Sir Lancelot comes riding by heedlessly singing on his way.

Fascinated by his reflection in the mirror, she turns aside to view him through the forbidden window opening on to the world below.

Having forfeited the blessing due to unswerving loyalty, destruction and confusion overtake her. The mirror "cracks from side to side," her work is ruined; her artistic life has come to an end. What other possibilities remain for her are not for this service; that is a thing of the past.

Unwittingly the traitor, Lancelot, imparts consolation in his final words:—

. . . . "She has a lovely face;
God in His mercy lend her grace,
The Lady of Shalott."

19. Portrait of Sir Richard Owen, K.C.B., D.C.L.

Painted in 1881. Panel. 35 × 27 inches. Exhibited at the Grosvenor Gallery, 1881; Liverpool Autumn Exhibition, 1881; Fine Art Society, 1886; Manchester Jubilee Exhibition, 1887; Glasgow International Exhibition, 1901; Leicester Galleries, 1906; Manchester, 1906; and at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 96.

Professor Sir Richard Owen, a native of Lancaster, was seventy years of age when this portrait was painted. The robe is that which belonged to Dr. John Hunter, President of the Royal College of Surgeons. Sir Richard Owen held the chair which Dr. Hunter had occupied in the preceding century, and, in accordance with an instruction in his will, was buried in the robe.

Sir Richard was the first Director of the Natural History Museum, South Kensington.

20. The Birthday.

Painted in 1867. Canvas, 40 × 28 inches. Exhibited at the Royal Academy, 1869; Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907. A Portrait.

21. The Silver Lining.

Lent by Henry Haslam.

Painted in 1865. Water-colour. $4\frac{3}{4} \times 6\frac{7}{8}$ inches. Exhibited in the Liverpool Autumn Exhibition, 1884, and again at Liverpool in 1907.

22. The Gazelle, Desert of Gizeh.

Lent by Harold Rathbone.

Painted in 1854. Water-colour. $5\frac{1}{8} \times 7\frac{1}{2}$ inches. Exhibited at Manchester, 1906; Liverpool, 1907.

23. Portrait of Harold Rathbone.

Lent by Harold Rathbone.

Painted in 1890? Panel, 8½ × 6¾ inches. Exhibited at the Autumn Exhibition, 1894; Manchester, 1906; Liverpool, 1907.

24. Ramadan, Jerusalem.

Lent by Lady Agnes Jekyll.

Painted in 1855. Water Colour. 6½ × 13¾ inches. Exhibited at Manchester, 1906; and at Liverpool, 1907. Ramadan is the great annual period of fasting of the Mahomedan population, extending over the entire ninth month of the Arab year. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 404.

25. The Great Pyramid.

Lent by E. G. Brockbank.

Painted in 1854. Water-colour. 6½ × 9½ inches. Exhibited at Manchester, 1906; and at Liverpool, 1907.

26. Sketch in Cornwall.

Painted in 1862. Water-colour. 8 × 10¼ inches. Exhibited at the Old Water-colour Society, 1883-4; Liverpool Academy, 1906; and Walker Art Gallery, 1907.

27. In the Archipelago.

Lent by the Revd. William Macgregor.

Water-colour. 5½ × 10 inches. Exhibited at the Old Water-colour Society, 1884-5; and at Liverpool in 1907.

28. Pen and Ink Studies.

Exhibited at Liverpool, 1907.

29. Experimental Design for picture, "King Cophetua and the Beggar Maid."

Pen and Ink. 4½ × 3 inches. Exhibited at Liverpool, 1907.

30. The Holy War.

Lent by Mrs. Louis Dyer.

10 × 7¾ inches. A drawing illustrative of Bunyan's allegorical story. Exhibited at Liverpool, 1907.

31. Chalk Study.

23½ × 18½ inches. Exhibited at Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907.

32. "A Mediæval Warehouse."

Illustration to "Isabella and the Pot of Basil." Design from the lines of Keats:—

> "He knew whose gentle hand was at the latch
> Before the door had given her to his eyes."

Pen and Ink. 8¾ × 12½ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 143.

33. Autogravure of picture "Early Christian Missionaries fleeing from persecution by the Druids."

9 × 11¼ inches. Exhibited at Liverpool, 1907.

34. Experimental design for picture, "King Cophetua and the Beggar Maid."

Pen and Ink. 6¾ × 3⅞ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 98.

35. Portrait of Millais, 1853.

Pencil. 10 × 8 inches. Exhibited at Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 340.

36. Study of a Column in the Cenaculum, Mount Zion, Jerusalem.

Executed in 1893. 9½ × 8¼ inches. Exhibited at London, 1906; Manchester, 1906; Liverpool, 1907.

37. The Right Honourable Doctor Lushington.

Lent by His Honour Judge Lushington.

Drawn in 1862. Crayon. 18½ × 14¼ inches. Preparatory study for oil picture. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 220.

38. Sketch for "The Two Gentlemen of Verona."

Pen and Ink. 12½ × 9¼ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 235.

39. Café Semenood on the Nile.

Drawn in 1854. Pencil and Wash. 6⅝ × 5¼ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 392.

40. The Pearl.

Lent by Professor Israel Gollancz, Litt.D.

Silverpoint. Executed in 1891. 17½ × 11 inches. Exhibited at the Royal Water-colour Society, 1890; Leicester Galleries, 1906; Manchester, 1906; and Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 397.

Illustration to the English poem of the 14th century, "Pearl," edited and rendered into modern verse by Professor Gollancz.

> "O, Pearl! quoth I, with pearls bedight,
> art thou my Pearl?—of me so lone
> regretted, and through the night bewailed.
> . . . But thou hast reached a life of joy,
> in the strifeless home of Paradise."

41. Egyptian Study.

Drawn in 1854. 5½ × 13¾ inches. Exhibited at Liverpool, 1907.

42. Portrait of a Lady, 1876.

Drawn in 1876. Crayon, 21 × 14 inches. Exhibited at the Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 317.

43. Ruth and Boaz.

11 × 18½ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 103.

44. Three Portraits in one frame.

Drawn in 1877. Silverpoint Portraits of members of Mr. Holman Hunt's Family. Exhibited at the Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907.

45. The Halt at the Well.

5⅛ × 8½ inches. Exhibited at Liverpool, 1907.

46. Head of Christ.

Drawn in 1869. 16 × 13 inches. Study made in Bethlehem for Head of Christ in "The Shadow of Death." *See No.* 9. Exhibited at Liverpool Autumn Exhibition, 1897; Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 297.

47. Sketch Design (Pencil) for "The Light of the World."

9¾ × 11½ inches. Exhibited at Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 291.

48. Portrait of Edward Lear.

Lent by the Corporation of Liverpool.

Drawn in 1857. In Crayon, 23½ × 18½ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 331.

Edward Lear, draughtsman and landscape painter, was born at Knowsley, about the year 1813, the youngest of twenty-one children of an employee of the Earl of Derby. He went to London in 1835, and was first known as a painter of birds. He made many of the drawings for Gould's great book, and also produced "The Knowsley Menagerie." While at Knowsley he invented the famous "Book of Nonsense," which is better remembered than any of his serious work. Delicate health compelled him to winter, on the Mediterranean, and there he devoted himself to landscape painting, in which, however, he made no great mark. He died at San Remo, 29th January, 1888.

49. Bezeta and beyond the walls to Scopus, from the roof of the Mosque As Sakreh, built within the precincts of the Temple—Jerusalem.

12½ × 19¾ inches. Exhibited at Liverpool, 1907.

50. Three Portraits in one frame.

Drawn in 1877. Silverpoint portraits of members of Mr. Holman Hunt's family. Exhibited at the Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907.

51. The Reception of the Pre-Raphaelite Pictures in 1851. Sketch by Sir J. E. Millais, Bart., P.R.A.

Executed in 1851. Pen and Ink Sketch. 8¼ × 7½ inches. Exhibited at Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 250

"Our pictures this year had less good places than before; they were separated, and all suffered as to their key of colour and effect by want of support. The wrath against us now was of triumphant tone; our enemies spoke as though we must see we were defeated. Yet there were painters who stood attentive before the pictures, and in the end turned and shook our hands heartily, saying, 'Do not heed all this clamour.' Millais came back with me early from the Academy to Chelsea on the first day of the Exhibition, and there he took up a pen and sketched the scene representing our rivals' wrath at our pictures, with others engaged in touching up their own work."—W. Holman Hunt, in *Pre-Raphaelitism*, Vol. I., p. 250.

52. Study for St. Joseph in "The Triumph of the Innocents."

Drawn in 1876. 19 × 11½ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 323.

53. First Design for Druid Picture.

8⅝ × 12 inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 175.

54. Study for Head in Druid Picture.

7 × 6 inches. Exhibited in Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 195.

55. Portrait of a Lady, 1866.

27¾ × 20 inches. Exhibited at Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 253.

56. Autogravure of "Rienzi vowing to wreak vengeance for the death of his brother."

8 × 11¼ inches.

57. Studies of Sheep and Lambs.

10 × 6¾ inches. Exhibited at Liverpool, 1907.

58. Experimental design for picture "Oriana."

Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 107.

59. Drawings for the Lantern in "The Light of the World."

Pencil. 9¼ × 13½ inches. Exhibited at Manchester, 1906; and Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 308.

60. Trial Sketches for "The Lady of Shalott."

Dated 1856. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., pp. 99-101.

61. Portrait of R. B. Martineau.

Drawn in 1860. Crayon, 30 × 21 inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 309.

Robert Braithwaite Martineau, born in London in 1826, was a pupil of Mr. Holman Hunt. He began to exhibit in 1852, and, in 1862, attracted great attention by a picture called "The Last Day in the Old Home," but did not attain to any enduring reputation. He died in 1869.

62. Portrait of W. Etty, R.A., drawing in the Royal Academy Life School.

Pen and Ink. 4 × 4½ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 94.

63. Study for Dog in "The Triumph of the Innocents."

3½ × 7½ inches. Exhibited at Liverpool, 1907.

64. Canterbury Bells.

Lent by Miss Lawrence.

Water-colour. 7½ × 7¼ inches. Exhibited at the Leicester Galleries, 1906; and at Liverpool, 1907.

65. Portrait of Arthur Henry Giles, aged 12.

Lent by A. H. Giles.

Pen and Ink. 8½ × 6½ inches. Exhibited at Liverpool, 1907.

Drawn one Sunday afternoon in 1852 in the drawing-room of Mrs. Combe at Oxford; Millais and Collins being present.

66. Study for Rienzi.

Drawn from Millais in 1848. 6 × 5¼ inches. Exhibited at Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. I., p. 113.

67. Portrait-Sketch of Rossetti, 1848.

Pen and Ink. 8 × 6 inches. Exhibited at Leicester Galleries, 1906; Manchester, 1906; Liverpool, 1907. Reproduced in Holman Hunt's *Pre-Raphaelitism*, Vol. II., p. 447.

68. Trial Sketches for the Lady of Shalott.

Exhibited at the Leicester Galleries, 1906; Manchester, 1906.

69. Relief in Coloured Plaster, designed for the picture, "The Lady of Shalott."

Designed in 1887. 27 × 20 inches (oval). Exhibited at Manchester, 1906; Liverpool, 1907.

This relief shows the pains taken by Mr. Holman Hunt to ensure accuracy in the details of the oil painting. See No. 18.

INDEX OF LENDERS.

His Majesty The King.

Board of Education, South Kensington, London, S.W.

Brockbank, E. G., Whitevale, Holme Road, Didsbury, Manchester.

Brocklebank, Thomas, The Roscote, Heswall Cheshire.

Dixon, Mrs. A. S., The Woodlands, Harchills, Leeds.

Dyer, Mrs. Louis, Sunbury Lodge, 68 Banbury Road, Oxford.

Giles, A. H., Westwood, Grove Park Road, Weston-Super-Mare.

Gollancz, Professor I., Litt.D., Tan-y-bryn, Shoot-up Hill, London, N.W.

Haslam, Henry, 1 Portland Place, London, W.

Jekyll, Lady Agnes, 3 Green Street, Park Lane, London, W.

Jesus College, Oxford.

Lawrence, Hon. Charles, 23 Eaton Square, London, S.W.

Lawrence, Miss S. G., 4 Prince's Gate, London, S.W.

Leeds, The Corporation of.

Liverpool, The Corporation of.

Lushington, His Honour Judge, 36 Kensington Square, London, W.

MacGregor, The Rev. William, Bolehill Manor House, Tamworth.

Mackenzie, Sir Kenneth Muir, K.C.B., K.C., 20 Queen Anne's Gate, London, S.W.

Rathbone, Harold, Elwy Villa, Crolach Road, Llandudno, North Wales.